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EDUARD NORDEN (Riess)

REVIEWS

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ABSTRACTS OF ARTICLES

THE SOCIAL AND ECONOMIC HISTORY of the HELLENISTIC WORLD

By M. ROSTOVITZ

Professor of Ancient History at Yale University

Although much has been written on the Hellenistic Age in general, on special questions connected with it, and on the history of parts of the Hellenistic World, no one has hitherto attempted the very difficult and complicated task of writing a comprehensive history of the social and economic development of the various countries which formed that world during the three centuries that followed the death of Alexander the Great. This is the task to which Professor Rostovitz has set his hand in the present work, which is complementary to his *Social and Economic History of the Roman Empire*.

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EDUARD NORDEN

With the death of Eduard Norden at Zürich July 13 there is gone from us another of the few surviving members of that circle at whose centre were the great masters of Bonn University, Bücheler and Usener. To the Latin teachers of America Norden's work best known is that on *Aeneid VI*, noted equally for its keen analysis of diction and meter and its penetrating exposition of the poet's religious and philosophical thought. In these respects this work defines the great contributions of Norden's philological genius. He was only thirty years old when his two volumes on *Antike Kunstprosa* revealed him as an acute and deep-delving observer of the formal, stylistic side of Greek and Latin writers and showed at the same time how deeply the ancient languages had fertilized both mediaeval and renaissance literature. The pupil of Usener always maintained his interest in problems of religion. He investigated the reports on Jesus by Josephus and Tacitus (1913) and in the same year gave us probably his greatest work, *Agnostos Theos*. Starting from the Pauline mention of the Athenian altar, he proceeds to the minute analysis of the style of prayer and hymn and shows convincingly how the different psyche of

Occident and Orient expresses itself in their form. For this *κτῆμα ἐς αἰεί* his alma mater made him Doctor of Divinity. He paid his thanks for the honor in *Die Geburt des Kindes* (1924), a book which for many years to come will be the centre of much discussion. The last years of his life produced *Aus römischen Priestertümern* (1938), dealing with the form and meaning of Roman prayer.

The deep love he bore his native land found expression in his *Germanische Urgeschichte in Tacitus' Germania* (1920) and in his *Alt-Germanien* (1934). Yet he died an exile from his country after his activities as teacher and scholar were halted because of the false idols set up in 1933.

Many honors came to him; he belonged to the Berlin Academy and was made an honorary Doctor of Letters by both Cambridge and Harvard. But Norden was much more than a great scholar. He was an inspiring teacher, as his disciples will testify, and an impressive personality, gifted with a kindly humor and a strong, veracious character. His name and his influence will live on in spite of his political sufferings.

ERNST RIESS

COMING ATTRACTIONS

NOVEMBER 21 Hotel John Marshall, Richmond

CLASSICAL ASSOCIATION OF VIRGINIA

President: Professor A. D. Fraser, University of Virginia

1 P. M. Luncheon Meeting

Awarding of Latin Tournament Prizes

NOVEMBER 22 Chalfonte Hotel, Atlantic City

CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

President: Professor Moses Hadas, Columbia University

Vice-Presidents: Miss Edna White, Dickinson High School, Jersey City; Miss Juanita M. Downes, Cheltenham High School, Philadelphia

Speakers:

Miss Mary L. Hess, Liberty High School, Bethlehem (Latin Tournaments — What? Why? When? Where? How?)

Professor Alice Parker Talmadge, Cedar Crest College (The Greek Drama on the College Campus)

Dr. John F. Gummere, William Penn Charter School, Philadelphia (Semantics in the Secondary School)

Miss Mary E. Van Divort, Senior High School, New Castle (What's in a Name?)

REVIEWS

Aeschylus. Prometheus Bound. Translated by R. C. TREVELYAN. 47 pages. Cambridge University Press, Cambridge and Macmillan, New York 1939 \$0.75

To his translations of the Oresteia of Aeschylus, of the Ajax and the Antigone of Sophocles, of Theocritus, of Lucretius, and of portions of Horace and Juvenal, Mr. Trevelyan has now added a translation of the Prometheus Bound. Each of these translations, the earliest twenty years or so ago, has been made with the same theory of translation in mind (in fact, the translator in his Introduction, setting forth his aim, merely reprints several paragraphs from earlier statements of his theory of translation).

Although Mr. Trevelyan's theory, and practice, of translation (insofar as one may attain to an ideal in such an activity) may perhaps be already known to some, it is worth while, I think, to restate it here briefly, particularly as it is the sanest I have yet encountered, and one that is reasonably possible of attainment with very desirable results. Mr. Trevelyan, then, attempts to reproduce for the Greek-less reader with as high a degree of fidelity as possible "not only the meaning, but the *form, phrasing and movement of the original*."¹ Such an aim in translation is indisputably justifiable. This does not mean into the original metres (an end which is doubtfully desirable and only infrequently possible of much success in the case of Greek authors) but into the equivalent of the original metrical designs. For the dialogue the blank verse of English is used, and Mr. Trevelyan is able, on account of the similarity "in movement and general effect" of the two, to translate line for line; throughout indeed the translator succeeds in observing the principle of 'commensurateness' developed by Postgate (Translation and Translations, 65f.). For the lyric portions and the anapaests Mr. Trevelyan attempts to imitate the "metrical pattern and phrasing, in such a way that one musical setting would fit both the Greek and English words." This he tries to accomplish by translating the characteristic quantitative element of Greek verse into the stress element of English verse.

In the present application of his theory, the translator has achieved a high degree of success. The result is authentically Aeschylean, and it will be possible for the Greek-less reader of the Prometheus actually to *know* Aeschylus, not to the same degree, it is true, but in much the same sense as the reader in the original. This method of translating produces the desirable effect of presenting Aeschylus except for the Greek (a vital exception, of course) to the reader directly, not Aeschylus 'darkly seen' through the glass of the trans-

¹ The italics are mine; this is, I think, the vital element in Trevelyan's work.

lator. This may seem obvious, but apparently it is not, as may be concluded if one compares the many versions of a tragedy like the Prometheus.

The translator's rendering is a very direct and in general excellent. The translation 'new-fangled' for νεοχμοίς (149) perhaps has for the American reader unfortunate associations (this is Smyth's rendering also). I do not much like 'light-stepping' (281), 'swift-flying' (282), 'loyaller' (298) or 'By him beneath what agonies I am broken' (308) and 'lights' is hardly adequate for προστρέβεται (331). All these are, however, merely subjective reactions, while particularly apt are (259) 'term' for τέρμα (would the Greek-less reader be conscious of the real meaning here?), 'such war were unwarable' (905), 'wisehead' for σοφιστήν (904), 'Go bustle back the road' (962) and many another place. Passages such as the following lines:

Yes, if we seek to soothe the heart in season,

Not rudely to reduce the swelling rage (381-2)

are evidence of close and careful workmanship (though in this passage I regret that the metaphor from medicine in the Greek was not made more apparent in the translation). Especially fine are the soliloquy of Prometheus (88-100) and Io's lament (582-7).

It is regrettable that some of Mr. Trevelyan's translations have been published in limited editions which are rather inaccessible to students.

HAROLD W. MILLER

FURMAN UNIVERSITY

Excavations at Olynthus. Part X. Metal and Minor Miscellaneous Finds. An Original Contribution to Greek Life (with a new up-to-date map of Olynthus). By DAVID M. ROBINSON. xxvii, 593 pages, 33 figures in text, 172 plates. The Johns Hopkins Press, Baltimore 1941 (The Johns Hopkins University Studies in Archaeology, No. 31) \$20

The subtitle is well deserved, for this is indeed one of the most important contributions to the study of ancient Greek life and civilization during the best period of Greek art and culture. Though the objects in bronze, iron and metal may not seem quite so important as the houses in Vol. VIII, the mosaics in Vol. V, architecture and sculpture in Vol. II, they are at least equal in value to the coins in Vols. III, VI and IX and the terracottas in Vols. IV and VII. The speed with which since the excavations began in 1928 not only preliminary reports in AJA but this series of ten substantial volumes have appeared since 1929, with exemplary description and all pertinent statements of chronology, parallels, origin, development and relation to other places is admirable and compares favorably with the slow publication of the French excavations at Delos and Delphi. It is now well acknowledged that the chronological limits established by Robinson already

in the introduction of Vol. I allow us to place each object in the period before the destruction of Olynthus by Philip in 348 B.C. and thus have enabled us to correct the dating of many objects formerly put into the Hellenistic period.

The new volume does this for our knowledge of objects in bronze, lead and iron. The unusual amount of lead together with the modern name of the port of Olynthus, Molivopyrgos, leads to the conclusion that there were lead mines in the neighborhood. That means further that many objects were manufactured in Olynthus itself. Such outstanding pieces as one of the few statuettes, the actor No. 1 (lff. Pl. I), the brazier No. 570 (181f. Pls. XXXVII-VIII), or the two phialae Nos. 571-2 (183f. Pls. XXXIX-XLII) may however have been imported. Most of the objects are for personal, household and trade use, acquainting us with details of the daily and private life of the small citizen.

The catalogue of the objects is so well arranged and so fully equipped with bibliographical notes that there is very little one would wish to add or to alter. Sometimes the footnotes could provide material for special investigations or dissertations, like those on weights (446ff.) and on horse bits (487ff. notes 20-36). There are only three alterations which I would have liked in the arrangement: 1) The leaves Nos. 38-44 (52f.) belong together with the wreath No. 505 (138 Pl. XXVIII). There are many examples of wreaths with similar leaves in the laurel wreath of Apollo on coins of the Chalcidian mint published in the preceding volumes (cp. particularly Vol. IX Pls. III-XXIX). 2) The keyhole reinforcements Nos. 991ff. (253ff. Pl. LXIX); the latchstring plates, lock-plates and latchstring keepers No. 1248ff. (287ff. Pls. LXXXII-III) and the keys Nos. 2575ff. (505ff. Pl. CLXV) ought not to be separated from each other and ought not to be distributed between Chapters V Structural Material and IX Miscellaneous. They ought to be all together in Chapter IV Household Furnishings. I am convinced that many of them belong to locks of doors for cupboards and strong boxes and clothing chests. 3) Swords and daggers Nos. 1595-99 and 1609 (Pls. CI and CIII) do not belong in Chapter VI Tools, but in Chapter VII Arms and Armor. I think the large pieces can be separated as weapons from the household knives.

To the bibliography in the footnotes there is hardly anything to add. I may perhaps mention Amelung's last paper in *Jdl* 42 (1927) 142ff. Figs. 6-7 Note 1 to be added to Note 20 (4) on the actor as dumb waiter, and my article on masks in *Pauly-Wissowa RE* Vol. XIV 2070ff. to Note 253 (134) on masks.

The interpretation of most objects shows a sound and reliable judgment. Again there is very little with which one might disagree. The two fine bronze reliefs No. 15 (19ff. Figs. 4-5 Pl. IV) are explained as a bearded Phrygian, possibly Priam or Croesus, and a youth pos-

sibly Apollo. I would suggest that they are representatives of Hellas in the form of a nude youth and Asia in full oriental dress. The contrasting of a nude and a draped figure is a favorite of art from the Ludovisi throne to Titian's sacred and profane love. The silver finger ring No. 473 (147f. Fig. 15) to me seems to represent not "a man placing a wreath on the head of another man," but a youth reaching up to put a crown on the head of a statue on a low base.

These are small matters compared to the corrections many of us will have to make of errors in dating. I wish to correct one of my own, found by Robinson (5f. Note 31). When I published the statuettes of fourteen actors in the Metropolitan Museum in my *History of the Greek and Roman Theater* (85ff. Figs. 122-35) I had overlooked that there have been found replicas of four of them in Olynthus: the giggling woman, 86 Fig. 123 = Olynthus IV No. 364 (70 Pl. 38); the weeping man, 88 Fig. 125 = AJA, XLIII (1939) 68 Fig. 19, the fat man, 89 Fig. 132 = Ol. IV 86f. No. 404 Pl. 46 and the seated pensive man 90 Fig. 134 = Ol. VII 81 No. 308. The date of the two troupes of actors therefore is definitely before 348 B.C. and probably 380-350, instead of 380-330 B.C.

Almost every object is excellently illustrated; only doublets or badly preserved objects are omitted. The usefulness of the magnificent volume is increased by lists of the illustrations, of the principal books cited and their abbreviations, tables of concordance of proveniences, concordance of catalogue and inventory numbers, an index of Greek words and a general index. The new plan Pl. CLXXII gives new accretions added to formerly published plans. It is drawn by Dr. S. E. Freeman and based on the plan of Dr. S. Weinberg.

There is but one discrepancy in this volume which is otherwise so impeccably and consistently edited, in the way female scholars are cited. Why call them Miss and Mrs. when you do not say Mr. for the men? Sometimes this is replaced by or added to Dr. or the first name. If it is necessary to emphasize the feminine, I suggest saying Elizabeth Blegen, Edith Dohan, Gisela Richter, Gladys Davidson.

MARGARETE BIBER

COLUMBIA UNIVERSITY

Christian Attitude Towards the Emperor in the Fourth Century Especially as Shown in Addresses to the Emperor. By KENNETH M. SETTON. 239 pages. Columbia University Press, New York 1941 (*Studies in History, Economics and Public Law*, No. 482) \$2.75

The Augustan Principate, founded on Republican and juristic concepts, was transformed during the first three centuries of the Christian era into an absolutism resting on a theological basis whose institutional expression was emperor-worship. But the idea of the emperor

as living God did not finally prevail, and for this the triumph of Christianity was principally responsible. The Christian theologians, especially those of the fourth century, did not only lay the theological foundations of the new religion, but formulated the political principles that dominated the middle ages. The roots of the dominant political concepts and many of the political institutions of the middle ages go back to the fourth and fifth centuries and for this reason the ideas and opinions of the great theologians of this period are of primary importance. This book is an attempt to analyze the attitude of the Church fathers in the fourth century toward the emperor, his position, the source of his power, and his relation to the Church.

The book consists of eleven chapters: an introduction of some length in which the author examines the attitude of Jesus and the early Christians as well as that of the pagans toward the emperor, and their views concerning the source of imperial power; six chapters devoted to an analysis of the views of the leading ecclesiastics of the fourth century, principally Eusebius of Caesarea, Athanasius, St. Ambrose, Synesius, and St. Chrysostom; a chapter given to the questions and significance of imperial images; and an epilogue wherein are summarized the author's conclusions. For some unexplained reason no systematic study of the views of Gregory of Nazianzus, Gregory of Nyssa and St. Basil is included although the author refers to them frequently.

The one question which predominates throughout the book is the relationship between imperium and sacerdotium. In the early years of legal Christianity no problem existed. The emperor was the representative of God on earth. He ruled by His grace, and framed "his earthly government according to the pattern of the divine original." His subjects, whether laymen or ecclesiastics, had no other alternative than to submit to his will. This was the view of Eusebius of Caesarea and the other bishops, including Athanasius throughout the reign of Constantine. But the pro-Arian policy of Constantine aroused the antagonism of the orthodox and shattered the ideal of Athanasius of "a free Church under the protection of the emperor." The orthodox now took the view that the emperor was within, and not above, the Church and denied him the right to interfere in matters strictly ecclesiastical. This doctrine was first formulated by Athanasius, was effectively used by St. Ambrose who "coined the quotable phrase (*imperator enim intra ecclesia, non supra ecclesia est*)," and underlay the struggle of St. John Chrysostom against the imperial court. In the success of St. Ambrose the author sees "one of the chief reasons for the great influence of the medieval papacy in the West," while in the failure of St. John Chrysostom he finds "one of the chief causes of that imperial crastianism which remained pretty much a character-

istic of the Byzantine Empire until its collapse in the fifteenth century" (151). But this statement is not strictly accurate. The rise of the papacy was principally due to the absence of a strong central government in the West, and the Byzantine Church was not always subservient to the emperor as the author himself is careful to emphasize elsewhere (214ff.).

Dr. Setton has written an interesting book and his general conclusions are on the whole accurate. But some of his statements of detail are questionable. The pro-Arian policy of Constantius is to be explained not by the susceptibility of the Arians to the emperor (82f.) but by the fact that they were in the majority in the East. The assertion of St. Ambrose that the Roman Senate was for the most part Christian by 384 A.D. (29) should have been further discussed, for there is considerable doubt as to its accuracy (cf. J. B. Bury, *History of the Later Roman Empire* I 164; T. Hodgkin, *Italy and her Invaders* I 583). The political motives of Theophilus, bishop of Alexandria, in his struggle against St. John Chrysostom are not emphasized, and there is a tendency to depreciate the proposals of Synesius for army reform (136f., 161). To be thoroughly acquainted with the army, which was one of the important advices of Synesius to Arcadius, and to lead it in the field was neither fanciful nor impracticable, as the careers of a number of Byzantine emperors were to show.

The book is based on original sources and on scholarly monographs and more general histories. The author seems unacquainted with a number of important works, however. Nowhere does he refer to an important article by W. Ensslin on the imperial power as a gift from God ('Das Gottesgnadentum des autokratischen Kaisertums der frühbyzantinischen Zeit,' in *Studi Bizantini e Neoellenici* 5 [1939]). He is unaware that the authenticity of Eusebius' *Vita Constantini*, which he cites frequently, has been only recently challenged (H. Grégoire, 'Eusèbe n'est pas l'auteur de la "Vita Constantini"' in *Byzantion* 13 [1938]). He has used antiquated editions of ancient authors where newer and more accurate ones are available. For instance, he seems to ignore Grégoire's edition of Marc le Diacre, *Vie de Porphyre, évêque de Gaza* (1930). The author has included a select list of the works he used, but a more complete bibliography would have made his book more useful.

PETER CHARANIS

RUTGERS UNIVERSITY

Horace Talks. A Translation by HENRY HARMON CHAMBERLIN, with a Preface by EDWARD KENNARD RAND. 180 pages. The Plimpton Press, Norwood, Massachusetts 1940 (Distributed by Marshall Jones Company, Boston) \$2.50

A staid, solemn, serious translation of Horace's *Sermones* into English cannot be faithful to the original.

He who would give to the world an adequate English (or American) reproduction of them must not only have the qualities of which every translator worthy of the name should be possessed, but he must further appreciate thoroughly the never-changing elements in human nature.

Mr. Chamberlin ventured into dangerous and treacherous waters when he began his translation of the *Sermones* into English verse. In observing his course, however, one discerns his ingenious maneuverings past quicksands and over billowy deep. He has proved himself a talented pilot who has charted his course wisely; in every line of his poet he has carefully explored every Protean shape and has successfully brought to shore a living cargo of Horatian thought, language and spirit.

Horace Talks gives us the *Satires* of Horace—neither more nor less than Horace—in American English. Every page of Chamberlin's work is brilliant with daring and original yet accurate and exact turns of language.

The present reviewer is sympathetic toward Chamberlin's method of presenting Horace to the modern American mind. Readers who know no Latin will, of course, miss a large part of the Roman poet's point; many readers consistently miss the point in much that they affect to read. Students of Latin, be they of the college variety or of the professional level, will find Chamberlin's translation enlightening, scholarly and stimulating.

The ultraconservative, after reading certain portions of Horace Talks, may cast the book disgustfully aside and condemn its 'slanguage'. But it is the very 'slanguage' that makes the ever-modern Horace modern to the modern mind. A few examples may well illustrate a trait of Chamberlin as it is evident in certain types of *Satires*:

You'll often see

At dinner four apiece are parked on couches three
And one who with his wisecracks all has doused
Except the host and even him when soused . . .

(1.4.157-60)

Or from my table drop a piece of junk
Once handled by Evander . . . (1.3.143-4)

But if this frugal paragon you hand
A wad of money, up to fifty grand . . . (1.3.25-6)

. . . your wife won't want you to get well;
Your son will say that you can go to hell. . .

(1.1.131-2)

Besides a general Introduction (9-17) Chamberlin has prefaced every *Satire* with a special explanation. Scholar and student alike will welcome these sprightly paragraphs. They present briefly and directly the translator's larger analysis of the Talk. Much that modern

research has contributed to an understanding of Horace is here made available to the reader. The reviewer hoped to find an identification of Heliodorus in the Introduction to *Sermo* 1.5. Was he really Apollodorus?

Professor Rand has graced Horace Talks with a brief but highly appreciative Preface.

Chamberlin's work is a translation of the spirit of Horace, and yet flesh and bones are retained. Every student of the *Satires* will find in Horace Talks a more complete understanding of the classical Horace. The work was done by one who thoroughly understands, deeply appreciates, enthusiastically loves and capably explains him.

W. H. SCHULTE

LORAS COLLEGE

Cicero, Brutus, translated by G. L. HENDRICKSON, and **Orator**, translated by H. M. HUBBELL. v, 538 pages. Harvard University Press, Cambridge and Heinemann, London 1939 (Loeb Classical Library, No. 342) \$2.50

On several counts this volume represents a significant contribution to Ciceronian studies, well beyond the immediate requirements of a Loeb translation. The new translations, as such, of the *Brutus* and *Orator* supply a long-standing need: evidently the only previous rendering of the *Brutus* into English was that of E. Jones (London 1776, reprinted later), which was more a free paraphrase than a translation; for the *Orator* there is, besides, Yonge's translation in the Bohn Library (London 1856), which Hubbell characterizes as "inaccurate" (305). The text of each work is a product of independent editing, based on recent research and publication; the introductions and the notes, though necessarily brief, are illuminating and instructive, particularly in the latter half of the *Orator*, where the notes supply valuable elucidation; the separate indices are full and informative and serve as a ready key to the contents of the two essays. Both editors had long been known for their studies in the field of ancient rhetoric, and it was to be expected that their work in this volume would be authoritative and competent.

The editing of the text has been carefully and soundly done, with excellent results. The recent editions of Martha and Reis have been freely used, but with judgment and discrimination. The brief apparatus *critici* list most of the more important variants and emendations. Hendrickson's independence is shown, for example, in his retention of the MS *superiores videremur* (corrected by Reis to *superior egomet viderer*) in 323 and of *decem* (*sedecim* Nipperdey, followed by Reis) in 324, his retention of the crux *admirando inridebat* in 234 (where, however, he fails to mention Friedrich's *admirando ore dicebat*, adopted by Reis), and his choice of Baehrens' *iacuisset* (for *tacuisset*) in 226. In

81 he keeps the *Quinctus* of F and O but translates "Quintus." He retains the *quam* of 273, with a crux, but in the apparatus criticus proposes *inquam* as a possible reading. Two emendations of his own are included in the text: the insertion of *arte* in 327 and the bracketing of L's *-que* after *viverent* in 330.

Hubbell, for the Orator, has spent even more labor on the text. He has freshly collated MSS. AFOPM from photographs, and, as might be expected, his apparatus is considerably fuller than that of Hendrickson; he has not chosen, however, to employ square brackets and pointed brackets in his text, as has Hendrickson, to indicate editorial seclusions and insertions respectively. In other respects his text seems to be somewhat closer to that of Reis than is his collaborator's. Yet there are numerous departures: at 93 Hubbell accepts the *arce et urbe orba sum* of Lambinus and relegates to the apparatus the expanded wording of the rest of the sentence; he prefers A's (and Augustine's) *pertimescerem* in 132, L's shorter version at the end of 148, and L's *partibus* (to Quintilian's *senariis versibus*) in 221; at the end of 143 he follows A and L in omitting the final words *melius docere*. On his own authority he suggests, but does not insert, *re ipsa* for *ipsa* in 9, and in 16 he adds *an credas* before *de vita*.

In his Introduction Hendrickson devotes ten pages (2-11) to an enlightening discussion of the character, purpose, date and literary form of the Brutus. The letter of Brutus from Asia, mentioned in section 11, he identifies with the lost epistolary essay *De Virtute* alluded to by Seneca. (This matter has been treated more fully by Hendrickson in a recent article, "Brutus *De Virtute*," in *AJPh* 60 [1939] 401-13). After a brief mention of the principal manuscripts, editions, and previous English translation there follows (14-7) a useful Summary of the Contents of the Brutus, intended, in part, to relieve the index of topical entries. The Index (512-29) is a full listing of the many persons, Greek and Roman, named in the historical account of the Brutus, each identified, where possible, by a very brief biographical designation. Hubbell's Introduction (297-302) treats briefly the date and character of the Orator and gives more space to a discussion of the manuscripts, ending with a stemma, which is based upon, but not identical with, that of Reis' edition, and sigla. The Bibliography (303-5), too, is much fuller, listing not only the principal texts, annotated editions and translations, some briefly characterized, but also a selected group of periodical articles. Hubbell's Index is quite full and very useful, containing entries of many rhetorical topics discussed in the Orator as well as the proper names. His footnotes to the more technical parts of the treatise, beginning with section 134, with their inclusion of the apposite Greek terms and many helpful illustrations, are especially commendable.

The translations are both accurate and elegant, deftly

and consciously in keeping with the Ciceronian style. They make excellent reading. In details, of course, there is room for occasional difference of opinion. Hendrickson's "his training was less for the field than for the parade-ground" (Brutus 37) is more apt for Lambinus' reading *palaestrae*, of which no mention is made, than for the *palaestra* of the text. The *servis literatis* of Brutus 87 refers to somewhat more than "literate" slaves, I should think, and I doubt if "precise, clever" are the best epithets desired for the *ellegantes faceti* of Brutus 63. The bare translation "obscure" is not quite precise for *subobscuri* (Brutus 29) and *subobscura* (Orator 11); compare the happier "with a touch of huskiness" for *subrauca* in Brutus 141. In a work, like the Orator, devoted to niceties of expression, it is a little disconcerting to come across "different . . . than" (373; Brutus 93). But these, after all, are minutiae and should be regarded as such: *aliter non fit, Avite, liber*.

Errors of commission and of omission seem to be relatively few. On pages 8-9 of Hendrickson's introduction the two references to Ad Atticum should be 14.17.6 (not 14.7) and 13.19.4 (not 13.9.4). The printer has truncated *fuco* into *uco* at the top of page 140. The Lentulus of Brutus 268 is L. Cornelius (not Calpurnius) Lentulus (page 232, note); the name is given correctly in the index. The allusion in Brutus 47 merits a reference to Thucydides 8.68. The names M. Antius Briso (97) and P. Antistius (226) are lacking from the index of the Brutus; here, too, an entry "Attic (i.e. neo-Attic) oratory, 284-291" might be inserted to match "Asiatic orators, 315-316." In the index of the Orator sections 76-90 should be added to the passages listed under Atticism; there are no entries for Phryges (160), Sophists (37, 65, 96), or definition (116-7).

JOHN W. SPAETH, JR.

WESLEYAN UNIVERSITY

A Comic Prosopographia Graeca. By JAMES NARDIN TRUESDALE. 78 pages. Banta, Menasha 1940 (Dissertation¹) \$1.50

Another doctoral dissertation from Duke University, this treatise catalogues the comic proper names in Greek literature that "were used for the purpose of raising a laugh or at least provoking a smile." Many authors are represented; those most frequently quoted are Aristophanes, Athenaeus, Lucian, Alciphron and Plutarch. The compiler has made his own categories, some of which differ, more or less, from the list in the De Coislin Tractate. There are nine categories: (1) Derision, (2) Personification and Deification, (3) Incongruity, (4) Etymological Jest, (5) Proper Name's Taking the Place of Appellatives, (6) Variation in the

¹ Copies may be ordered from the author, Box 4841, Durham, North Carolina.

Form of Names, (7) Names Formed on Analogy, (2) Hypocoristic Diminutives, (9) Coined Names. Then there is a short Appendix for national, family and place names.

As Dr. Truesdale admits, and as always happens in any classification of comic devices, there is much overlapping. He has tried, he says, "to ascertain the kind of fun that is uppermost in each name and to classify it accordingly." Some confusion, however, is inevitable. I fail to see much difference in comic method, for example, between some of the "etymological jests" and the "coined names." Moreover, the categories themselves are not strictly coordinate. Derisive names, incongruous names, diminutives, mock-heroic personifications and deifications may be properly comic; but absurd etymologies, coinages, variations in form and analogies may or may not be comic—depending upon whether or not these names are directed toward incongruity or derision. Perhaps I am quibbling, but I do not find that Dr. Truesdale's classification contributes much to comic theory.

The treatise, however, is instructive and doubtless will prove useful. Although merely a brief catalogue, it is often good reading. Dr. Truesdale, however involved he may get in his attempts to classify the comic, knows what fun is, and contributes fun of his own, as in some of his interpretations of Aristophanic proper names. "Old Smoky" for *Καρνίας* (Vesp. 151) and "Dicaeopolis of Cripple Creek" for *Δικαιοπόλις Χολλήδης* (Ach. 406) are well calculated for American response and decided improvements over the British witticisms of Rogers or Starkie. "Lord Dim-wit" for *Κοάλεμος* (Eq. 221) is better than the usual god of "Dulness" or "Stupidity." "Gapenians" for *Κεχηνναίοι* (Eq. 1263) is happier than the "Ever-gaping" of Rogers. "Fawner-onymous" for *Κολακώνυμος* (Vesp. 592) is more accurate than Rogers' "Cowardonymus" and more euphonious than Starkie's "Flatteronymus."

MARVIN T. HERRICK

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Gli attrezzi rurali e il lavoro agricolo nell'antichità. By GIULIO DEL PELO PARDI, with a foreword by GIACOMO ACERBO. 79 pages, 10 figures, 4 plates. Privately printed, Rome 1940 18 L.

The author of this monograph, praised in a foreword by the President of the Istituto Internazionale d'Agricoltura for his important part in the effort "per affrontare e vincere la grande battaglia del grano e dell'Agricoltura voluta dal Duce," is no stranger in the field of ancient and modern Italian agriculture and economics.

The work is divided as follows: Premessa (9-12), Gli attrezzi rurali nella preistoria (13-9), Il lavoro agricolo nell'antichità storica (21-4), Il personale delle aziende agrarie (25-32), Gli attrezzi rurali nel periodo classico

(33-49), Continuazione moderna dell'uso di antichi attrezzi a mano (51-66), Scelta, custodia e conservazione degli attrezzi (67-8), I mezzi di lavoro e l'uomo dell'Agricoltura (69-70), Lo stato dei lavoratori agricoli nell'antichità (71-3), Conclusione (75-6), Indice (79). After some preliminary remarks on his general subject the writer discusses (often merely defines) under the several headings a large number of the commoner Latin terms relating to farm implements, personnel, and operations. The most thorough treatment of any single topic is found in the pages (33-44) devoted to the ancient plow. A total of about eighty-five quotations or citations from Cato, Varro, Vergil, Pliny, and Palladius are adduced in support of the author's statements, which are in general accord with those of the familiar handbooks.

The printing is marred to some extent by crooked lines, broken type, and faint or illegible letters. References in the rather scanty footnotes are conspicuously inaccurate, incomplete, and lacking in uniformity.

While his work leaves much to be desired from the standpoint of the classical scholar, Del Pelo Pardi is to be commended for having brought out of Italy's agricultural past some information that should be of interest, to say the least, to the modern Italian student of agriculture. It can be of no great value to the serious student of agricultural antiquities, for whom it is obviously not intended.

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Griechische Gottheiten in ihren Landschaften.

By PAULA PHILIPPSON. 83 pages, 16 plates. Brögger, Oslo 1939 (Symbolae Osloenses Fasc. Supplet. IX)

Many who have made sacred, secular, or utterly curious pilgrimages to Delphi have doubtless felt that in the very majesty of the place deity is proclaimed. And I have come to wonder whether there is not some relation between the beauty and grandeur of theatre sites and the beauty and grandeur of Greek tragedy, to wonder whether the physical and spiritual environment was not a challenge and an inspiration to the dramatists.

It is with sympathetic interest, therefore, that I have read the exposition of Paula Philippson in which, in orderly scientific fashion, she has identified Greek deities with their landscapes by submitting effective word pictures and a number of excellent, even awesome, photographs together with further elucidation from shifted myth and ritual and from literature.

Having observed on the sites of many Greek cults that not the temple merely, not the precinct alone is the embodiment of holiness, but that the whole landscape is *Gott-erfüllt*, the author first poses a question: Does the association of a divinity with the landscape of his cult indicate the essential relationship of the god

with the landscape; that is, does the essence of the god or at least a phase of it appear in the character of the landscape?

This question she answers in the affirmative. Through the spell which streams upon us from myths, from Homeric poems, and from representations of Greek art, we have accustomed ourselves quite exclusively, she reminds us, to the anthropomorphic aspect of Greek deities. But in the cult landscape it would be possible to recognize the direct manifestation of God's revelation to man without the intervention of human speech or the art of portraiture. For it would be characteristic of this manifestation that man entering the landscape should sense divinity in it.

Paula Philippson's method may be set forth by a summary of her treatment of Apollo at Delphi (5-10). Following the story made familiar by the Homeric Hymn to Apollo, she notes that Delos was the birth-place of Apollo, rugged Delos, which Leto had vowed among all places should be dear to her son.¹ The cult of Apollo became established at Delphi, she reasons, not because people there confined the god within the landscape by erecting a temple to him, but because he himself, wandering from landscape to landscape in search of an appropriate spot, selected the slopes of Parnassus plunging precipitously into the depths, no favorable tract for a temple. Only on the steep zigzagging way is there an entrance to it, but out of a multitude of landscapes the god selected for himself (or shall we say found himself in?) this one with which should be associated for all time his name, his nature and his cult.

In truly inspired diction supported by three superb photographs are described the huge oval valley and the mountain wall with its two projecting peaks on the north which, with a fearful ruggedness, isolate the sacred temenos that lies upon the slope.

Herein are the manifestations of deity: Silence, Grandeur, Remoteness, but remoteness that gives a sense of centrality and radiation. Silence lies even today (1939!) over the Delphic landscape; even today silence comes over one who enters it, whether from the north or from Amphissa. This mountain-enclosed fastness is the junction for north, central and south Greece, the navel of the Greek world if not of the earth as Strabo has recorded (9.419). Despite its remoteness the distances seem drawn together so that the isolation gives the effect not of solitude but of a self-contained center of the world.

¹R. D. Miller in a University of Pennsylvania dissertation entitled *The Origin and Original Nature of Apollo*, published in 1939 (the same year as Dr. Philippson's monograph), maintains that this "family relationship" is an Asiatic "fiction," and that the worship of Apollo came to Delphi (as to Delos) from south-central Europe beyond the Balkan mountains of Thrace and Macedonia (23f., 64f.). See the review by N. W. DeWitt in *CW* 34 (1940-1) 225.

Above all and in all and through all is consummate Light clear and pure (*Klarheit und Reinheit*). The shimmering peaks glow at sunset with reddish light. When the sun has set, the gray stone stares in sinister pallor. The bright, almost "rational" building up of the landscape takes the shape of a room. In this landscape-room built in light Apollo reigns as god of Light and of Order, in a clearness and purity that cleanse the blood-stained fugitive. "Er ist in dieser Landschaft; diese Landschaft ist er" (9).

Only a fairly small ledge of this sublime landscape is devoted to the sacred temenos with its temple, from the terraces of which may be obtained a broad view of the site east and west. But the inner depths of the ancient cavern of the Python are not visible from it, and the little block of stone, a fissure in which was once an Earth oracle, is an almost insignificant relic. For Apollo was not originally a chthonic deity. When he took over Delphi and its powers, Themis the child of Earth was driven out, and her mother outwitted, even as is rehearsed in the ritual hymn of the Chorus in Euripides' *Iphigenia among the Taurians* (1259ff.). Apollo ruled supreme. Chthonic elements native to the site were greatly reduced; their influence lingered in the oracle, but Apollo remained personally unapproachable, speaking only through the lips of his priestess.

R. D. Miller, having discussed the cults of Apollo under fifteen aspects, in a more orthodox review of literary and epigrammatic sources, agrees in the conclusion that Apollo "was not a chthonic deity but a deity of the sky," in the sense that he was a "high god." He argues, however (not altogether convincingly, it seems to me, considering the ubiquitous *Φοῖβος*), that Apollo was primarily not a god of light but a "master of animals," a "god of the chase," the "avertor of evil" (op. cit. 50-3).

Boeotia, in contrast to Delphi, represents a compound of chthonic and Apolline prophecy with the chthonic character predominating. The dark heavy soil of Boeotia is rich and fertile, but the land is swampy, hence the air less transparent than at Delphi. At Lebadeia where the fertile soil meets the desolate mountains is the chasm that was the seat of the oracle of the Boeotian daimon Trophonios whose ceremony Jane Harrison stamps as "almost grotesquely primitive" (Themis, 282).

Dr. Philippson marks that Trophonios through his name relates himself to the fruitfulness of the soil (11-7). She analyzes the myths and rites in which he is associated with Demeter Europa and Kore. Illustrating the photographs from the site the vivid account of Pausanias (9.39), who says that he himself consulted the oracle, she reviews the strange ceremonial: the bath in the river Herkyna; the drafts from two springs, from Lethe that the past might be forgotten, from Mnemo-

syne that the revelation might be remembered; the descent of the consultant into the chasm in the darkness of night, through a hole feet first, to be whirled away into a vision and sent back unconscious.

The conclusion is that in name, myth and cult Trophonios embodies the total aspect of Boeotia. Through his name he is connected with the fertile lowlands, through his cult and its location, with rugged mountains that surround the landscape. There is no dichotomy between essence and embodiment, between deity and nature. The very contradictions are common to daimon and landscape: clemency, fertility, terror; mysterious depths; sudden appearance and disappearance. Trophonios is, in effect, Boeotia in epiphany, mild, rich, voluptuous, yet demoniacal.

In a following chapter on the struggle between chthonic and Apolline mantic in Boeotia (18-23), Trophonios is not merely related to Asklepios as in Pausanias (9.39.3-4), but is completely identified with him. He is not Asklepios as son of Apollo, however, as in Pausanias,² but the Thessalian chthonic Asklepios whose oldest place of worship was located on the banks of the river Letheios—"er selbst ist ursprünglich dieser . . . Asklepios" (22). The "proof" rests largely upon geographic and etymological grounds: The god obviously had led the Boeotians to settle in the fertile, mountain-enclosed country which later bore their name. With its abundant grain, its lakes and swamps and huge surrounding mountains, it may have reminded them of their Thessalian home, and a spring at the edge of Mt. Laphystius may have been named Lethe in pious remembrance of the Thessalian Letheios. It may be, the writer concedes, that before the arrival of the Greeks a native daimon inhabited the cavern, whose name sounded like Trophonios or Trephonios (a Boeotian form). His chthonic relationships might have caused his name to become attached to Asklepios as a cult title which later became separated. Howsoever it be, demonry thwarted the Olympians at Lebadeia.

As to the oracle on the Ptoon Mountains (24-30), though in historical times Apollo was its lord, one has only to question the landscape to discover that he was not the original lord of this valley. That was the hero Ptoos, who was to become in myth the son of Apollo and the chthonic Zeuxippe.³ Apollo seems eventually to have assumed his name, and in this instance possibly approximated his mantic.

Thus in the cults and mantic of Boeotia are reconciled the two realms of the divine: the chthonic aspect of the world and spiritual light. It is by no chance that it was Hesiod the Boeotian who produced the *Theogony* recounting the struggle of an old and a new theocracy.

² The reference IX.34.4 in the footnotes (23) is apparently an error for IX.39.4.

³ But see Roscher, *Lexikon der griechischen und römischen Mythologie* 5, under Themisto.

The method of treatment of other divinities is similar throughout: physical features of the landscape are determined; myths, ritual and etymology are examined; and the consubstantiation effected.

Was Apollo at Delos (31-9), a relatively unimportant isle, because the physical nature of Delos is appropriate to the god? It exhibits the same features as does Delphi: Radiant Light; Stillness, the Isolation of centrality; rugged Wildness, in the unyielding granite blocks of Kynthos—"und wild starren die Löwen auf den kreisrunden See" (39). Nothing dark and lurid characterizes the site, nothing chthonic: there was once no oracle at Delos, and never a sacrifice without music and the dance. So the Delian landscape, supporting evidence from myth and cult, manifests Apollo's varied qualities and contrasting aspects: the radiance at times is offset by an eerie heaviness; a sense of graceful musical youth by rugged bulk; and the very loneliness yields a sense of power that draws in the world, for the cult center is located at the intersection of far-reaching tension lines, materially embodied as trade routes and lines of political power but ultimately centering in the Delian god and his spiritual influence (32, 39).

Over the Argolid, naturally, ranges the watchful eye of Hera Argeia (40-52). The topography of Argos shows three zones: (1) nearest to the mountains where the Heraion is located, a sloping, rocky, waterless region of little fertility; (2) the plains, with soil of clay; (3) a belt of swamps and lagoons along the coast. Enclosing mountains are of moderate height, green in spring, brown, arid, prairie-like in summer. There is nothing mysterious or exciting in this landscape either in form or in fruitfulness, but it bears an essential relationship to Hera. (In this interpretation may be detected *sal et fel*, but certainly not *mel*!) Hera is not, like Demeter, a motherly goddess. Only gradually, it seems, has Hebe become a separate entity as her daughter. There is some indication in her cult that in early times Hera may have been a warlike tribal deity.

"Motherliness" par excellence is manifested by Demeter (53-63) in myth, ritual and landscape. The original epiklesis is preserved in her name, "De! Meter!" Without Kore she withers away and lets everything else wither; together with Kore-Persephone she participates in the mysterious depths of life and death. As Demeter Europa she imparts fertility to Boeotian lands, where, despite the intermediate figure of Trophonios, she is the dominant divinity of the landscape. In Sicily even before the arrival of the Greeks a Demeter-like goddess was worshipped. Revealed in the landscape, this deity was later clothed by the Greeks in Demetrian myth. Her cult centers at Enna, the very middle of this landscape which, like Segesta for Goethe, lies "in trauriger Fruchtbarkeit" (60). Thera, too, is an appropriate site for Demeter and Kore, with a landscape combining chthonic terror and mild fertility.

They are worshipped in a cave on the only mountain of the island from which are visible both the rugged cliffs and the friendly slopes of orchard and vineyard beyond the flooded craters.

Nemesis of Rhamnus, it appears (64-72), cannot have been originally a cruel, savage goddess of revenge, for the location of her temple is characterized by a striking lack of ruggedness, eeriness and wildness. Her association with Themis-Gaia points to a chthonic character. On etymological grounds (*νεμ-) she may have been primarily a pastoral divinity.

Athena in Attica (73-9) finds her appropriate sphere in a well-ordered plain, open to the sea on one side, otherwise surrounded by mountains, and subdivided by two small streams and a few stray hills, a landscape measured and disciplined. Through association with Zeus she has incorporated his worldwide greatness and insight which are characterized in the Attic landscape by its openness and by the clear dry atmosphere that draws contours sharp. Zeus of Dodona (80-3) consorts not with Hera but with the Earth-Mother under the name of Dione. They are manifested in Epirus by Mt. Tomaros, a tremendous mountain, and the wide fertile valley adjoining. The mountain, which is usually bathed in sunlight, may become dark and threatening during

thunderstorms. Here rules μέγας Ζεύς in universal power which includes universal knowledge. Hence the oracle was maintained.

Dr. Philippon's general conclusion is that in Greek religion natural phenomena are not endowed with a divine quality through their relation to a creator manifesting himself in them. The mount of Dodona, for example, is not an act of Zeus; it is Zeus, for the world as phenomenon is in its own essence holy and divine.

There may be some readers who will not be able to square with the scientific method so active an imagination and a tendency to wordiness and sentimentality. Others may find the intricacies of myth, ritual and mysticism somewhat vague and involved. Students of religion will question certain conclusions, may not find, for instance, that the complete identification of Trophonios with Asklepios is convincing, or that Nemesis is in character as a protector of pastures. But when due allowance has been made for individual opinion and prejudice, the main premise of the monograph remains very appealing, and the sequences are logical. In particular, they to whom it has been given to know the mysteries will understand.

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ABSTRACTS OF ARTICLES

This department is conducted by Dr. Charles T. Murphy of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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ANCIENT AUTHORS

Alcman. ERNST BERNERT. *Alcman fr. 58 (Diehl)*. The peace and quiet described in this fragment is, by analogy to Eurip. Iph. Aul. 6-16, considered to be personal peace in contrast to an inner emotional unrest. Cf. also Theoc. 2.38 and Sappho fr. 94 (Diehl). Ph 94 (1941) 229-31 (Hough)

Archilochus. C. M. BOWRA. *The Fox and the Hedgehog*. In the line about the fox and the hedgehog, 'The fox knows many things, but the hedgehog one great one', Archilochus is probably referring to the traditional enmity between the two animals, and identifying himself with the fox (as he does in other verses), which, for all the hedgehog's one important gift of defense, manages to outwit him in the end. CQ 34 (1940) 26-9 (W. Wallace)

Aristophanes. G. W. ELDERKIN. *Aphrodite and Athena in the Lysistrata of Aristophanes*. Notes on allusions and burlesques involving religious practices, especially the worship of the two goddesses. CPh 35 (1940) 387-96 (Sutherland)

— D'ARCY W. THOMPSON. *Aristophanes, Birds 1122*. Rose (CR 54 [1940] 79) was mistaken in supposing the messenger in Birds 1122 a pigeon; he was not a bird at all. CR 54 (1940) 188 (F. Jones)

Seneca. F. PRÉCHAC. *Encore Sénèque et l'Histoire*. M. Renard's criticism of his solution of the chrono-

logical problem in Seneca's account of the conspiracy of Cinna is discussed and rejected.

RPh 14 (1940) 247-53 (Taylor)

Sophocles. J. E. HARRY. *ZHN EPKEIOS*. (Antigone 486ff.) Antigone's appeal is to a higher law than Creon's, and the conflict is not a clear one between obligations to family and those to state, as is sometimes asserted. Religious and social attitudes toward home, marriage and the position of women in ancient Greece are discussed, emphasizing contrasts with later and modern trends. RPh 14 (1940) 215-30 (Taylor)

Theognis. T. W. ALLEN. *Theognis*. 1) Hiatuses found in mss. are to be accepted. 2) Textual and interpretative comments. RPh 14 (1940) 211-4 (Taylor)

ART. ARCHAEOLOGY

FRANTZ, M. ALLISON. *St. Spyridon: The Earlier Frescoes*. Completes the record of the newly-discovered paintings begun in Hesperia 9 (1940) 293-4. A date "not far from 1535" is suggested. Hesperia 10 (1941) 193-8 (Durham)

POULSEN, FREDERIK. *A Roman of Republican Days*. A marble portrait head from Rome acquired by the Ny Carlsberg Glyptotek in 1938 is dated between 50 and 30 B.C., with remarks on the distinctive portraiture of the Hellenistic period, the Republic, and the Empire. Ill. ΔΡΑΓΜΑ 409-18 (Salzer)

RICHTER, GISELA M. A. *A Bronze Mirror of the Hellenistic Period*. The Metropolitan Museum of Art acquired in 1940 a bronze mirror, said to have been found in Corinth, formerly in a Swiss collection and previously published, whose cover (now lost) was originally ornamented by a repoussé relief (ill.), now considerably damaged, showing two warriors fighting.

To R. the intensity of expression, bulging muscles and billowing draperies recall Pergamene work of the second century B.C.

BMM 36 (1941) 168-70

(J. J.)

Two Early Greek Vases. The Metropolitan Museum of Art acquired in 1941 a handsome Middle Corinthian (600-575 B.C.) plate 'said to have come from Attica,' by Payne's Chimaera Painter. The interior (ill.) shows a chimaera, vigorously drawn, with rosettes in the background.

The Museum acquired from the Hearst collection in 1940 an Attic b.-f. amphora 'of about 550 B.C. or a bit earlier'. Both panels (ill.) show Herakles' fight with the Nemean Lion, repeated with slight variations. The vase is not at present attributable to an identified artist. BMM 36 (1941) 187-90

(J. J.)

Two Reconstructions of Greek Grave Monuments. Archaic gravestones in the Metropolitan Museum to which new members have recently been added. 1. A well-preserved sphinx of the third quarter of the sixth century, recently acquired, was found to fit on to the acroterion of a monument long in the museum. 2. Reconstruction of a palmette finial of a marble stele, on the basis of several fragments. This monument also belongs to the third quarter of the sixth century. Ill. AJA 45 (1941) 159-63

(Walton)

VAN BUREN, A. W. *News Items from Rome*. Débris from the Area Capitolina; inscriptions from the Largo Argentina; the Temple of Bellona; statues, including two replicas of the "Pothos of Skopas", from a second-century A.D. villa on the Mons Cispus. Mural decoration in the *Casa delle Muse*, of late Hadrianic period, at Ostia; a dishonored statue base of Diadumenianus; the headquarters of the Augustales; new light on the "Ostia type" house. Five family lots, of the Flavian and later periods, in the funerary area of Aquileia; remains at Marzabotto and at Sarsina; neolithic finds near Reggio Emilia; recovery of two herms from the sea near the mouth of the Po; discovery of ancient boats, hollowed from tree trunks, in the Venetian lagoons; a pottery works at Forlì. Housetops at Herculaneum, preserved by the volcanic mud which enveloped the city. A *bidental* from Pompeii, preserved intact, which throws light on this type of expiatory mound. Terracotta figurines from the temple of Lycæan Apollo at Metapontum; terracotta figurines and six Attic kylikes by miniature masters from Metapontum. Ill.

AJA 45 (1941) 451-75

(Walton)

HISTORY. SOCIAL STUDIES

OXÉ, AUGUST. *Das Centenarium und seine metrologische Umwelt*. Centenarium (first centumpondium, then centenarium pondus), an old Roman measure of weight (= 32.616 kilograms), was really borrowed from the Egyptians, and was the basis for the systems of measuring oil by volume (= 36.24 litres) prevalent in Egypt, Greece, and Italy. Its relation to other antique measures of weight and volume; correction of several texts concerning it.

RhM 89 (1940) 127-51

(Heller)

RIGG, HORACE A., JR. *Thallus: the Samaritan?* The historian, Thallus, mentioned by a number of Christian writers, referred in his third book to the darkness of the crucifixion in the fifteenth year of Tiberius; he is possibly the earliest non-Christian author to refer to the gospel tradition, but actually can only be assigned to the period between A.D. 29 and A.D. 220-21. Most modern editions of Josephus, Ant. Iud. 18.6.4, mention a

Thallus, a Samaritan freedman of Caesar, with whom Schürer proposed to identify the historian. The text is however an emendation of ἄλλος, which R. shows is here used in a perfectly regular, though idiomatic usage, and makes both sound Greek and good sense. The identification is therefore untenable.

HThR 34 (1941) 111-9

(Walton)

STANFORD, W. B. *Classical Studies in Trinity College, Dublin, since the Foundation*. The place of the classical studies in the curriculum, and the work of distinguished classical scholars in the 350 years of the college's history.

Hermathena 57 (1941) 3-24

(Taylor)

PHILOSOPHY. RELIGION. SCIENCE

ALTHEIM, FRANZ. *Zum nordischen Stammgut in der römischen Religion. Berichtigung*. Clarifies his own position, not opposed to Bickel. (Cf. CW 34 [1940] 71). RhM 89 (1940) 151-2

(Heller)

BLOOMFIELD, MORTON W. *The Origin of the Concept of the Seven Cardinal Sins*. Additional evidence to support the hypothesis of a Hellenistic, astrological origin for the seven cardinal sins. While the early Christian texts adduced show no planetary associations, the aerial nature of the sins and the use of the word *τελώνια* seem to point to an astrological Soul Journey as the basis of the concept.

HThR 34 (1941) 121-8

(Walton)

BOYNTON, MARY FUERTES. *Simon Alcock on Expanding the Sermon*. The text of a fifteenth-century treatise in Latin on one aspect of the art of preaching. Like other *artes praedicandi*, it shows a faint influence of Aristotle's logical works. The text is based on seven manuscript copies and one incunabulum.

HThR 34 (1941) 201-16

(Walton)

NOCK, ARTHUR DARBY. *Postscript*. With the appeal to the "soul gods" or "divine souls" to receive Terentius (see Welles, infra), N. compares the *ordo commendationis animae* in the Roman Breviary, in which the angels and saints are petitioned to welcome the soul of the departed.

HThR 34 (1941) 103-9

(Walton)

PEASE, ARTHUR STANLEY. *Caeli Enarrant*. A survey of the use of the teleological argument by ancient thinkers from the pre-Socratics to Augustine. The first major figure to emphasize and elaborate the teleological aspect was Aristotle, though general arguments based on evidence of a divine purpose in the universe—as seen both in small units and in the great heavenly bodies—had appeared earlier; the first extant formulation of such a concept is due to the pupil of Anaxagoras, Diogenes of Apollonia. The Stoics utilized it extensively to support their belief in the divine existence, and it reappears in Philo, the Hermetic Literature, and abundantly in the writings of the Christian apologists.

HThR 34 (1941) 163-200

(Walton)

WELLES, C. B. *The Epitaph of Julius Terentius*. The epitaph, in Greek, of this tribune of the Cohors XX Palmyrenorum, contains a phrase equivalent to the common formula *sit tibi terra levis*. The *ψυχὰς θεαί* however, who are requested to receive the dead man, are probably not the Latin *Di Manes*, but the individual spirits of the dead, "the company of the saints". The history of this idea, and its relation to ideas of immortality and the divinity of the dead, are traced. The date of the death of this prominent figure of the Dura garrison can be placed in A.D. 239.

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(Walton)